



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

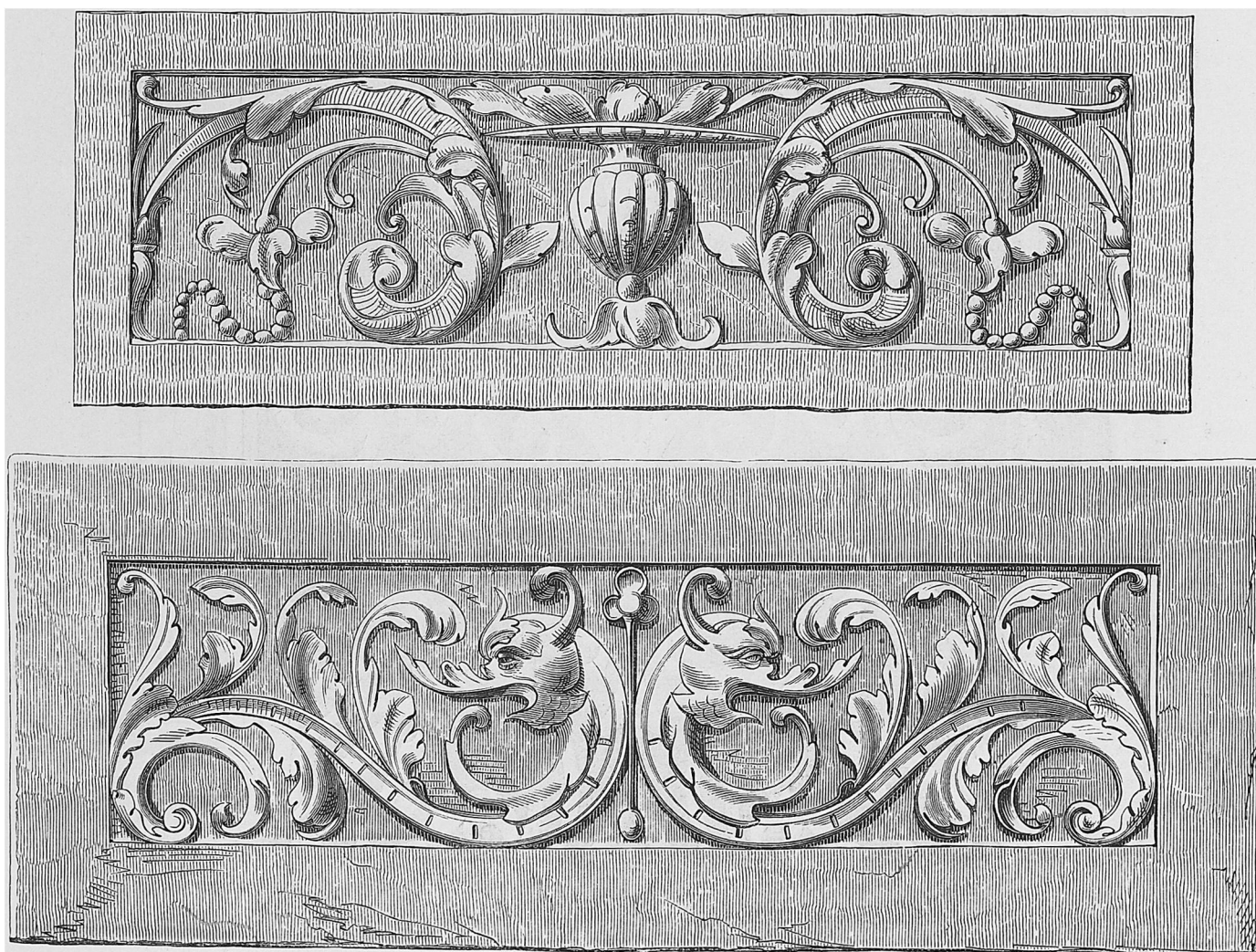
and in 1864 the establishment was finally closed, to the great sorrow of the court and the general public, which increased more and more when in the following years the Austrian private establishments seemed little inclined to any artistic reform.

The factory is given up, but it is not forgotten: all the good works it has produced, especially those of the time of Sorgenthal and Niedermayr have now become antiques, are much in request, and obtain exceedingly enhanced prices. It has called into existence a new branch of industry, in the fabrication of imitations and forgeries, which is now carried on with energy. Some excellent imitations have proceeded from the manufactory of Fischer in Herend, but the firm is proud of its skill, and places its own mark by the side of that of Vienna. It is not so with others. From the sweepings of the factory which were sold off, a quantity of white porcelain vessels, partly of antique form and all stamped with the blue mark, have come into the possession of the public. As the material and mark are both genuine, it is exceedingly difficult to discover

the forgery, and it is frequently the case that it can only be discovered by comparing the impressed date, which is generally new, with the style of the ornaments and painting. Failing the white and marked porcelain, old objects of inferior decoration are sought, the painting scraped off and repainted in a richer and more highly prized style. There would be no difficulty indeed, if the factories undertook to do it, for the porcelain painters to fabricate new articles in the old shapes with the blue mark and impressed date, but then the material would not be genuine, and the eye of the connoisseur could more easily discover the imposture.

It is thus possible that we meet at the present day with many a well preserved coffee service of apparently old Vienna porcelain, and whole sets of plates with figure paintings. It is a pity that any one should allow himself to be deceived, but the existence of the trade shows that the fame of the Vienna factory is not extinguished, but is even in a measure increased.

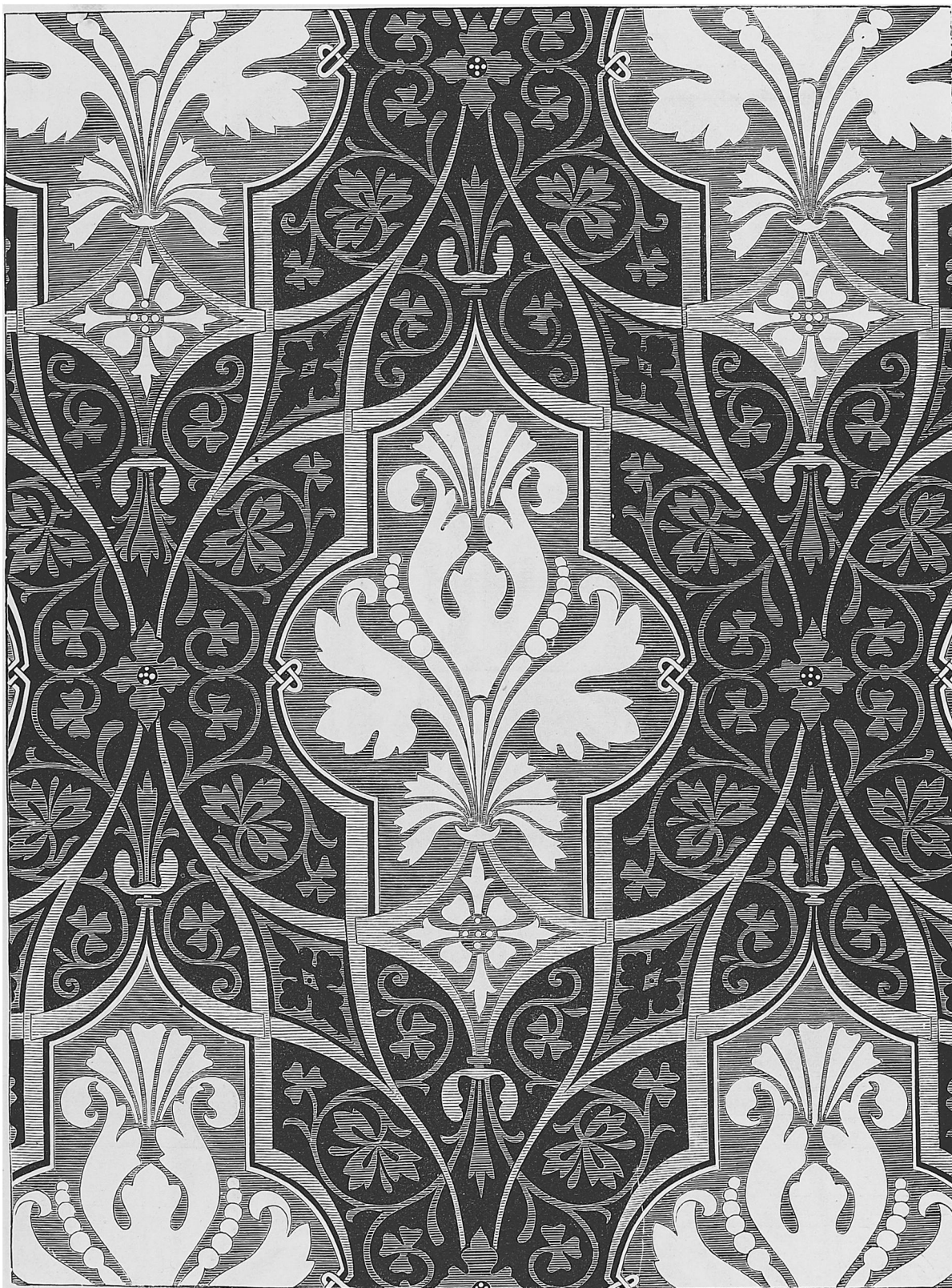
SPECIMENS OF ORNAMENTATION.



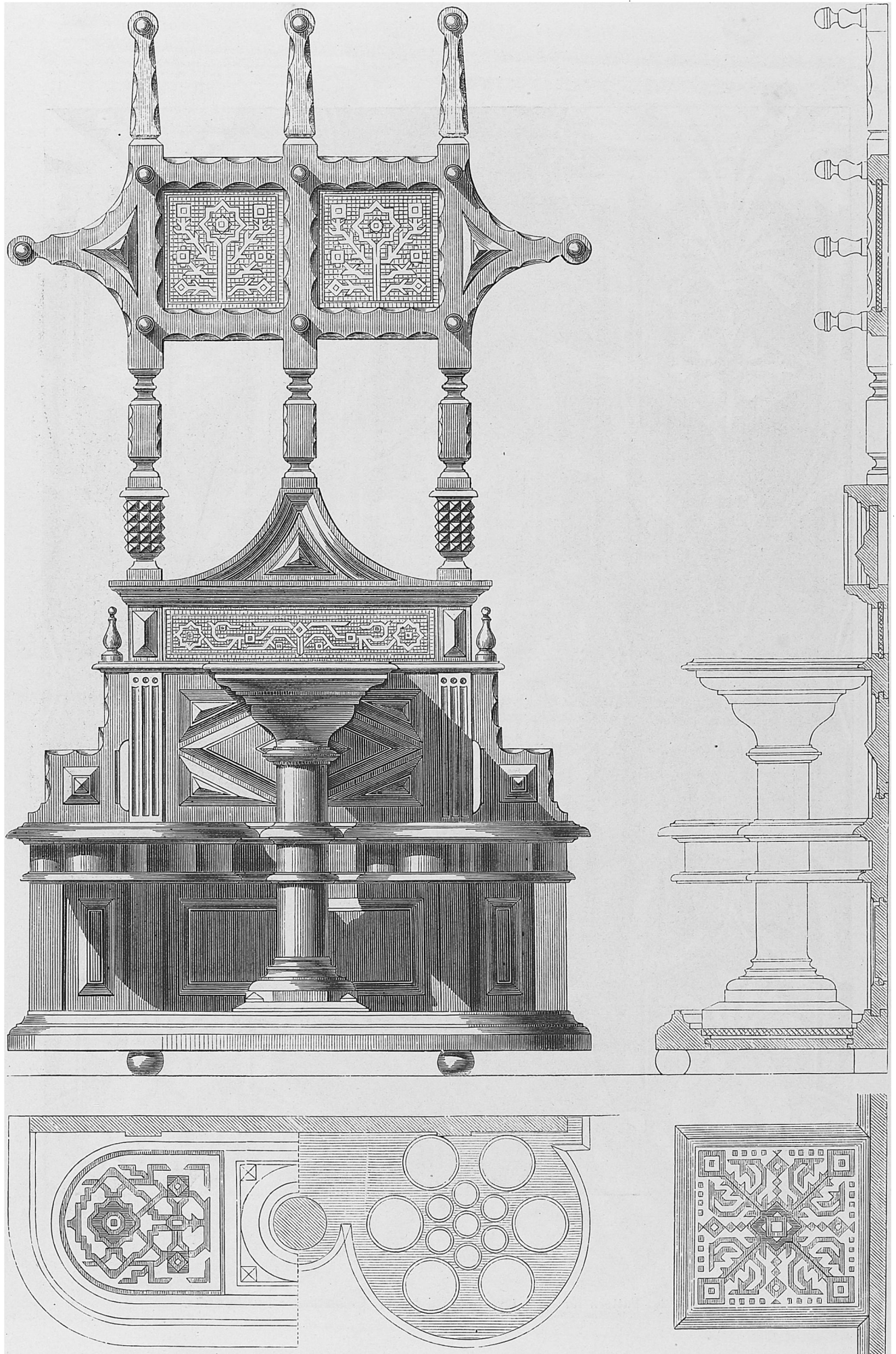
Nos. 1 and 2. French, 1540. Wood Carvings from Choir of Essômes Church.



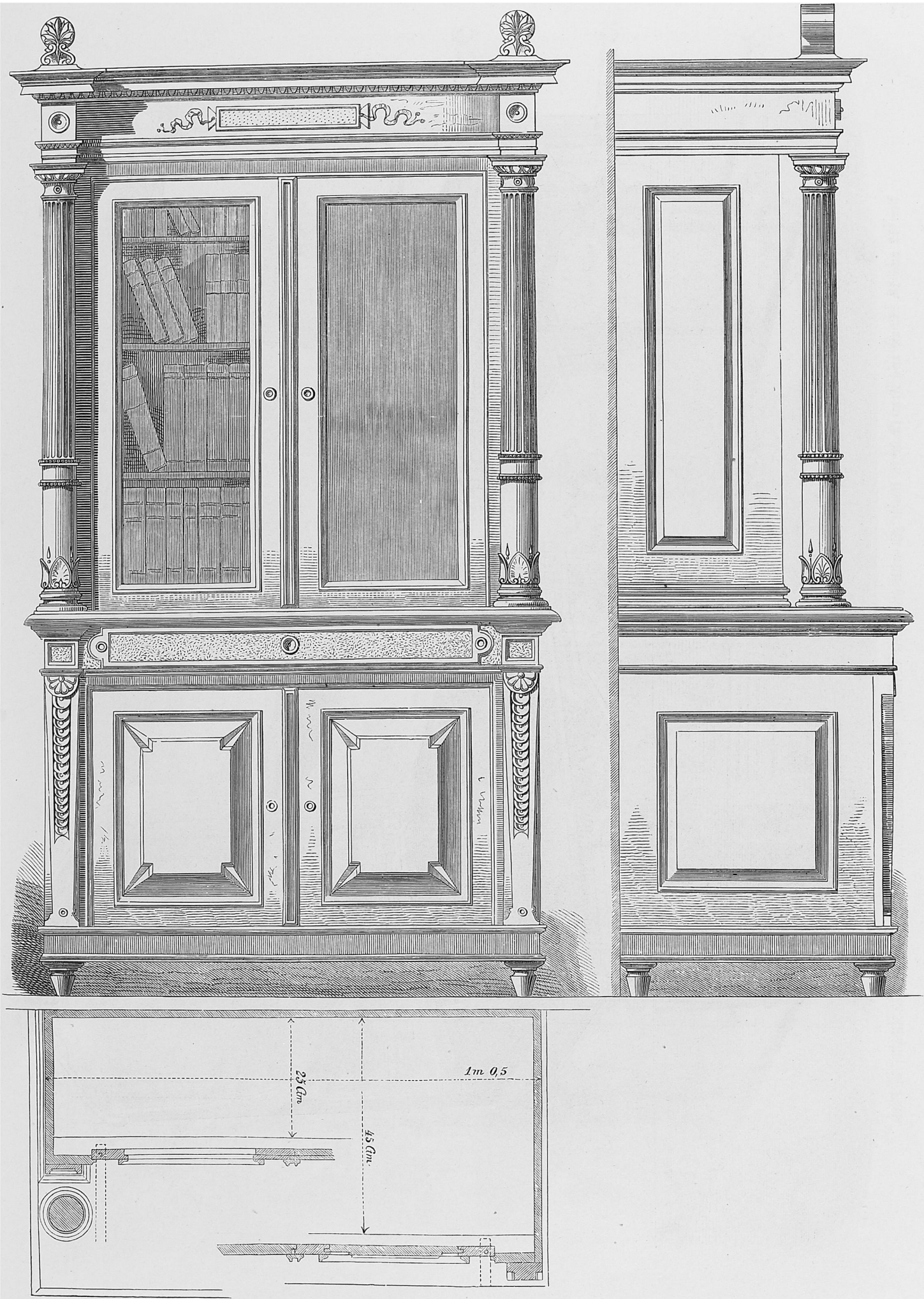
No. 3. Hungarian, 1620. Marquetry from Stalls of St. Catherine's Church in Kremnitz.



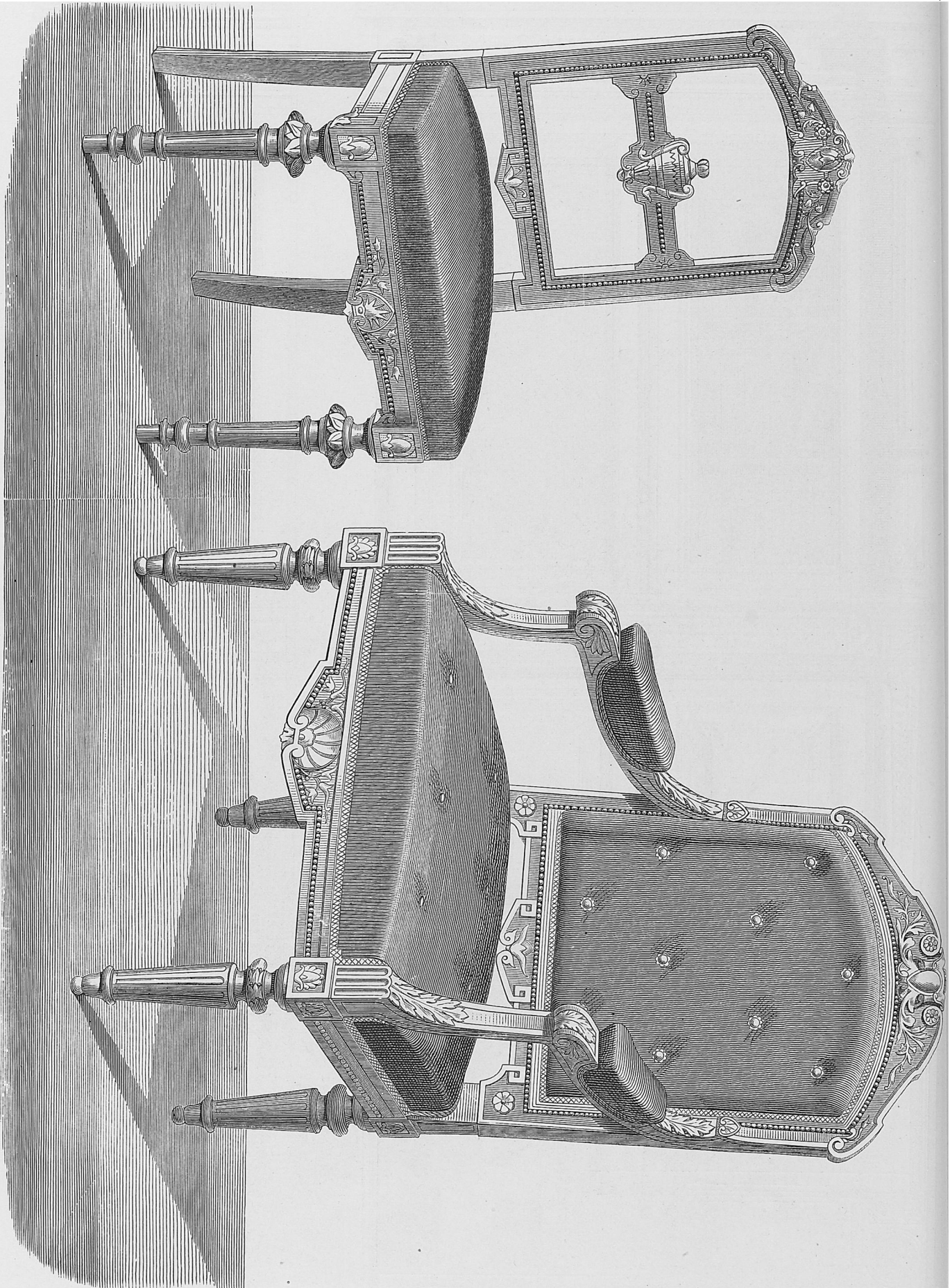
No. 4. Pattern for Tapestry, designed by Mr. G. Boetticher in Chemnitz.



Nos. 5—8. Hat and Cloak Stand with Writing Desk in Stained Wood Inlaid, designed by Mr. Bessières, Archt.
Details Nos. 1 and 2 of Supplement.



Nos. 9—11. Oak Book Case, designed by Prof. Jos. Durm in Karlsruhe.
Details Nos. 4 and 5 of Supplement.



Nos. 12 and 13. Chair and Arm Chair in Beech gilt with green Silk Covering, designed and manufactured by Mr. Mazaro-Ribahier in Paris.



No. 14. Flower Table in Cast Zinc, designed by Mr. H. Claus, Archt. in Vienna.
Plan No. 3. of Supplement.

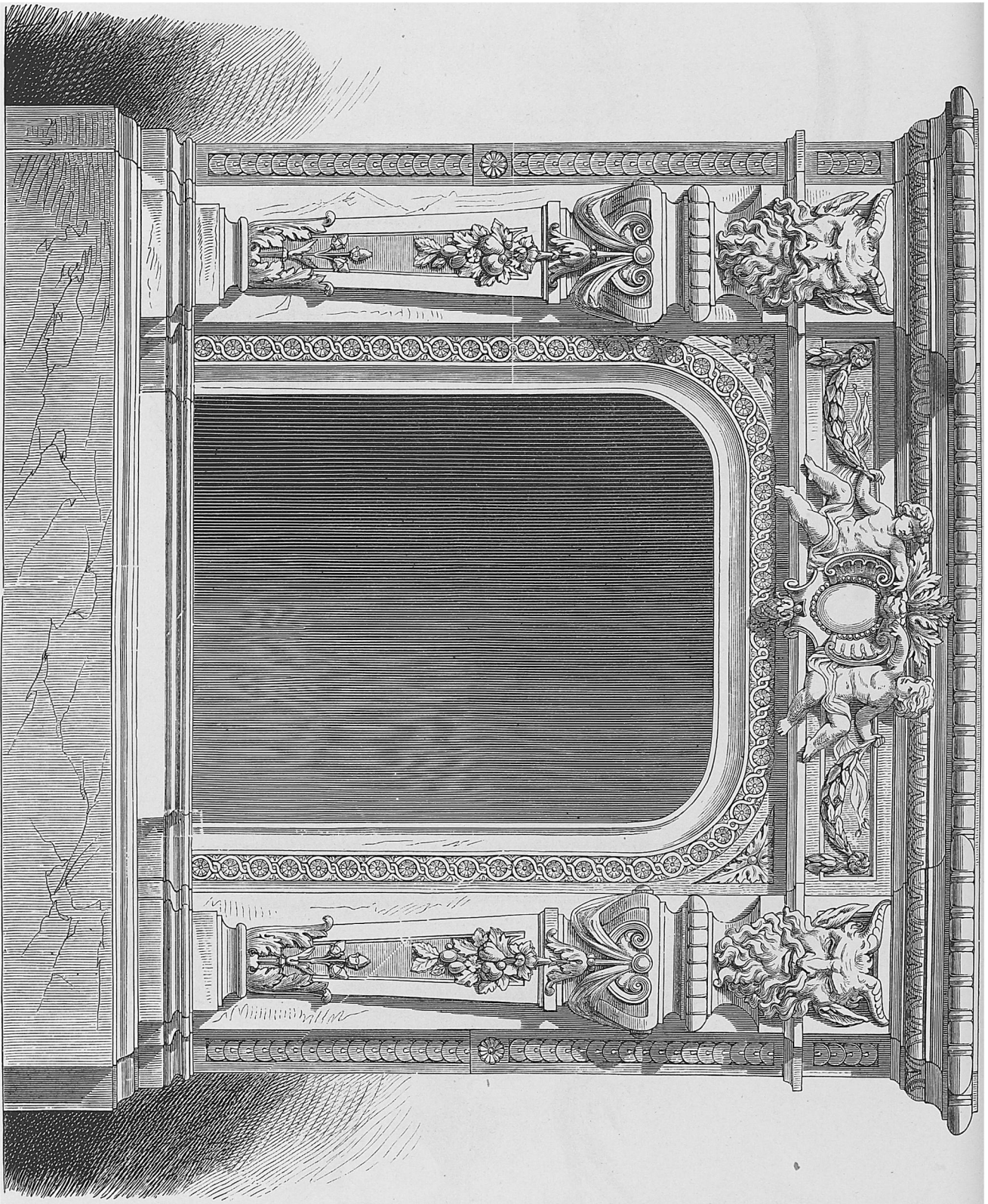


No. 15. Wrought Iron Arms of an Inn in Ratisbon.



Nos. 16 and 17. Sugar Basin and Milk Jug in Silver, designed by Prof. W. Wollanek in Vienna.
The Workshop. 1875.

No. 18. Chimney Piece in Enamelled Earthenware, from the design Mr. P. Obst, manufactured of by Mr. C. A. Schuppmann in Berlin.



FROM THE VIENNA EXHIBITION.



No. 19. Glass Drinking Cup. Light yellow Ornament on brown ground, from the design of Mr. Jos. Schulz, manufactured by Mr. W. Hofmann in Prague.